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BOSTON ATHENÆUM.

CATALOGUE

OF

PAINTINGS AND STATUARY,

EXHIBITED FOR THE BENEFIT OF THE

NATIONAL SAILORS' FAIR,

AT THE

ATHENÆUM GALLERY,

BEACON STREET, BOSTON.

1864.

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STATUARY.

Nos.	Subjects.	Owners.
1	Copy of the Head of Apollo Belvidere.	Mrs. H. Greenough.
2	Bust of Raphael. Presented by Hon. T. H. Perkins.	Athenæum.
3	Bust.	R. S. Greenough.
4	Hebe and Ganymede, by T. G. Crawford.	C. C. Perkins.
5	Statue of Ceres.	
6	Bust of Rubens. Presented by Hon. T. H. Perkins.	Athenæum.
7	Bust of a Vestal, by Canova.	C. C. Perkins.
8	Cast of the Laocoön.	Athenæum.
9	Bust of a Child, by T. Ball.	
10	Bust of W. Allston, by Clevenger.	Athenæum.
11	Anacreon, by Crawford.	Athenæum.
12	Cast of the Apollo Belvidere.	Athenæum.
13	Bas-Relief.	Athenæum.
14	Bust, by Dexter.	
15	Cast of the Statue of Diana hunting.	Athenæum.
16	Bust of Napoleon.	Mrs. H. Greenough.
17	Cast from the Statue of the Vatican Mercury.	Athenæum.

"The god appears standing, with a characteristic inclination of the head, musingly regarding the affairs of mortals. A palm-stem, which serves the figure for support, seems to indicate that he is conceived as the director of the Palæstra. There is no other symbolic sign whereby he may be known, as both arms are broken off, and the attributes lost with them. No drapery veils the symmetrical and wonderfully harmonious development of the organization. The light chlamys, used frequently as a shield for the left arm, as well as a covering for the body, is thrown over the shoulder, with one end wound around the fore-arm. The sublime serene rest which the whole figure presents, indicates the spiritual superiority with which the god administers his office. Here appears no sign of passionate emotion in the soul, although every feature indicates the highest tension of the whole spirit-life. This is with all his power repressed, which gives an appearance of rigidity. The beautiful image is inscrutable, as the inner oracle of a truly great and matchless man. The realm of art scarcely possesses a monument of like excellence and completeness."—'*Kunst-Mythologie,' by Dr. Emil. Braun.*

"Among the statues of Mercury, the Hermes of the Belvidere has by far the first place,—the same that went, strange to say, under the name of 'the Antinoüs of the Vatican.' It is an ever-young prototype of the body ennobled through athletic exercise, as the broad, glorious breast, the strong yet delicate limbs, the light, quiet pose, plainly indicate. But over the whole figure rules a truly godlike spirit, which perfectly subordinates every special attribute. It has, I might say, a more lofty, eternal presence than all mortal athletes, in whom the effect of a completed or the preparation for a coming exertion, is conspicuous. And what a wonderful head! It is not only the amiable, gracious Hermes, but truly he 'dear to supernal and infernal gods,' the Mediator between two worlds. Therefore a shade of sadness rests upon this youthful countenance as becomes the undying Marshal of the Dead, who sees the going down of so much life. The sweet, youthful melancholy, which is so equivocally mixed in the Antinoüs, is here expressed with perfect purity."—*Burckhardt.*

Nos.	Subjects.	Owners.

18 Cast of an antique fragment of a Statue of Hercules, called The Torso. Athenæum.

19 Casts of the celebrated Statues, called Day and Night, by Michael Angelo. Athenæum.

The originals of these casts (which form a part of the monument erected in honor of Julian di Medici, in the church of St. Lorenzo at Florence,) are universally considered among the most sublime and poetical conceptions of Michael Angelo. For minute criticisms of this triumph of modern art, we would refer the reader to the description, by Vasari, and the opinion of other distinguished writers on the Arts. The casts were presented to the late Col. T. H. Perkins, by our townsman, Horatio Greenough, when residing in Florence, and have recently been presented to the Athenæum by the executors of the former.

Extract from "Historical Sketches of the Old Painters."

"Michael Angelo deeply deplored the unhappy state of Florence. The lines written by him, under the figure of Night, are expressive of the state of his feelings. Though the softer elements of his character had not been fostered by maternal kindness, there was not wanting a deep spring of sensibility, which circumstances sometimes caused to overflow. Under the celebrated statue of Night, which had been intended for the tomb of Julian di Medici, Baptist Strozzi wrote the following lines: —

"Night whom thou seest so calmly sleeping,
Was by an *Angel* formed,
Though by this marble held in keeping,
By life the figure's warmed.
Yet, should thy mind of doubt partake,
Thou need'st but speak, and she 'll awake.

"Michael Angelo shortly after observed the writing, and with an emotion which fully evinced his sensibility, wrote this reply in the person of Night.

"Grateful to me is this repose;
More grateful still to be of stone,
While o'er my country evil flows,
To see nor feel is peace alone.
Then let me sleep o'er ills forgot;
Speak low! I pray thee, *wake me not.*"

"Day's eyes are breaking bold and passionate
Over his shoulder, and will flash abhorrence
On darkness, and with level looks meet fate,
When once loose from that marble film of theirs:
The Night has wild dreams in her sleep."

Casa Guidi Windows."—MRS. BROWNING.

20 Cast from the Bas-relief of Antiopa. Athenæum.

21 The Shipwrecked Mother and Child, by E. A. Brackett.

22 Cast of the Bust of the Colossus of the Quirinal. Athenæum.

23 Cast from the Statue of the Venus of Milo. Athenæum.

"The statue of Aphrodite, which was found at the beginning of this century on the Island of Melos, presents to us an ideal of this goddess of such august features, that the skilful, by close examination and reflection, are brought to the conclusion that this type must have been the birth of a time in which the conception of Venus in the plastic imagination of the Greeks, was not yet fully wrought out, and, indeed, only prefigured. One can easily conceive that the age, which had brought to ripeness in a surprisingly short time the artistic ideal of Zeus, of Athene, of Here, and of Poseidon, could not be exactly in a position to incarnate a presentment of the Deities wholly opposite to these in idea. Everything must bide its time. Mythological ideas, more than all others, need time for their development. The Aphrodite of Melos is a peculiar illustration of this fact. Indeed, the thought forces itself upon us, that we must place

Nos.	Subjects.	Owners.

this in a different category from all other known statues of Aphrodite, and consider it as a prophecy only of the ideal of Praxiteles. We are constrained to this conclusion if we begin, after the manner of modern criticism, with an abstract consideration of the features. But things assume another appearance if we retire a little and contemplate the work as a whole. Then the forms of the body so truly impressive and full, and, at the same time, so tender and alluring, and the attitude and keeping of the whole figure permit us to think only on Aphrodite. This proceeds not only from the disposal of the drapery, from the pose and the motion, but from every single sweep of the noble outline. Over all we see the glory of feminine culture brought to the fragrant fulness which announces the perfect flower. Every spark of self is extinguished, and she gives herself to the ether, into which she yearningly gazes. This moment of life's May is so rich, so great, so moving, that all three factors of earthly existence seem to unite in it, and that, in this wonderful vision, as it were, the whole future so announces itself that there were neither need of any farther revelation, nor that we should have to wait for the ripening of the fruit in order to possess the true and complete Avatar."—*Dr. Braun's 'Kunst Mythologie.'*

24	Bust of Daniel Webster, by Powers.	Athenæum.
25	Cast from the Statue of the Piping Faun.	Athenæum.
26	Cast of Houdon's Bust of Paul Jones.	Athenæum.
27	Little Nell, by Ball Hughes.	Athenæum.
28	Bust of Loammi Baldwin, by Powers.	Heirs of Loammi Baldwin.
29	Cast of Houdon's Bust of Franklin.	Athenæum.
30	Cast of Venus at the Bath.	Athenæum.
31	Cast of Achilles' Shield, by Flaxman.	E. N. Perkins.
32	Cast of the Venus of the Capitol.	Athenæum.
33	Cast from Houdon's Bust of Lafayette.	Athenæum.
34	Bust of Lyman Beecher, D. D.	
35	Cast of the Colossal Bust of Antinoüs.	Athenæum.
36	Marble Group, by H. Greenough.	
37	Cast of a Bust of Beethoven.	C. C. Perkins.
38	Bust of Wendell Phillips, by J. A. Jackson.	Athenæum.
39	Bust of a Boy, by Sophia May Eckley.	
40	Cast of the Bust of Marcus Aurelius.	Athenæum.
41	Statue of Venus Victrix, by H. Greenough.	Athenæum.
42	Bronze Statue of Boy and Eagle, by R. Greenough.	Athenæum.
43	Cast from the Statue of Boy extracting a Thorn from his Foot.	Athenæum.
44	Bust by Dexter.	
45	Cast of the Bust of Charlotte Cushman, by S. Wood.	Athenæum.
46	The Shepherdess, by T. G. Crawford.	R. M. Mason.
47	Statuette of Dante, by Dupré.	C. C. Perkins.
48	Cast from the Statue of Menander.	Athenæum.

"This Statue, grand, yet facile in style, is the most beautiful of the seated and draped portrait-statues known to us. It was found on the Viminal."—*Catalogue of the Vatican.*

"Amongst the draped, sitting statues, those in the Vatican of the comic poets Menander and Posidippus have a conspicuous place; especially the former, who, so graceful in mien and pose, so earnest and at the same time so genial, seems prepared to appear as a buffoon or as a genius, according as circumstances shall determine."—*Burckhardt.*

Nos.	Subjects.	Owners.
49	Bas Relief, by Sophia May Eckley.	
50	Bust of Napoleon, by T. Ball.	
51	Orpheus, in Marble, by T. G. Crawford.	Athenæum.

Orpheus having charmed Cerberus to sleep, presses on with straining sight through the dark cavern to the realm of Pluto.

52	Cast of the Colossal Head of Juno.	Athenæum.
53	Cast from the Statue of Minerva Polias.	Athenæum.

Cast from the statue of Minerva Polias, (commonly called the Giustiniani Minerva.)

"The most famous and beautiful of all the statues of Pallas which have come down to us, is that one,—so admirably preserved in its essentials—which formerly graced the Giustiniani collection, and now has a prominent place among the glories of the Braccio Nuovo, in the Vatican. The common but erroneous title of 'Minerva Medica,' arose from the fact that a serpent lies at her feet. This symbolic attribute had, in all probability, a more comprehensive signification than the snake of Asklepios, and suggests rather the serpent which was preserved on the Akropolis in the temple of the protecting goddess, Athene Polias, as a sacred pledge. * * * As well as protector of the olive-tree, she was also worshipped as the Goddess of Peace, and as such is she represented in this statue.

"The expression of her august features is mild and lovely; but the concentrated, earnest look announces clearly the firmness with which she knows how to defend peace and order, should these priceless benefits to her favorite state be at any time endangered from without.

"The spiritual power which Pallas represents, seems in this sculpture to reach its highest expression. She reveals herself as Poetical Wisdom, and illustrates in the most perfect manner the lofty conception which the Ancients had of the higher economies. While Zeus reigns in heaven, Minerva is his vicegerent on earth. The father of gods and men is the central motive power of integral humanity, while Pallas assumes the protectorate of individual states, as well as elect heroes, and is helpful and propitious to all those which are the repositories and patrons of Hellenic culture; while all those which are barbaric, rude and overbearing, are her aversion. What sentiments and feelings are well-pleasing to her, a glance at this image—so earnest, so exalted, and yet so gracious—teaches."—*'Kunst-Mythologie,' von Dr. Emil. Braun.*

55	Cast from the Statues of Antinoüs.	Athenæum.
55	Cast of a Colossal Head of Jupiter.	Athenæum.
56	Innocence, by Bien-aime.	R. M. Mason.
57	Cast of the Statue of Silenus with the Infant Bacchus.	Athenæum.

This is numbered among the most celebrated productions of ancient art.

"The Borghese Silenus is, beyond question, the noblest of all the images of the instructor of Bacchus which have come down to us. It is one of those glorious, purely-human representations which perfectly content the eye, the understanding, and the feelings. The invention, arrangement, purity of the outlines, and consummate elegance of the forms, equally demand praise and excite astonishment. From the workmanship generally, and from the hair in particular, we may infer that this work belongs to the most flourishing period of art. It may also be reckoned among those which have been admirably well preserved. It was found among the ruins of the garden of Sallust."

In regard to the statue, Visconti remarks:—

* * * "Images which represent the primitive Silenus are rare. Although the poets and writers of satires travesty him as old, very fat, and pot-bellied, resembling a wine-skin, deformed, as Lucian caricatures him, and as he is often represented on bas-reliefs, in the Bacchic scenes, upon Sarcophagi, so common in museums, still the original character of Silenus is much more noble, since he is understood to have bred and educated Bacchus or Dionysus, in whom is personified the uncivilized state of the world, and its passage from a rude to a more cultivated condition. * * * In the more ancient Theogony, Silenus was regarded as the depository of

Nos.	Subjects.	Owners.

science, which, in his capacity of Instructor, he communicated to Bacchus, who made use of it to civilize mankind, still in a rude and savage state.

"This figure, which falsifies all the erroneous notions entertained of Silenus, shows him in his original character as the foster-father and instructor of Bacchus. Now this latter, taken in a moral sense, is nothing more than a symbol of the refinement of the world from a state of barbarism, and the former is a symbol of the knowledge which had nurtured, guided, and assisted him. Like his foster-child, he is naked; his aspect is noble and affectionate, as suitable to the educator of a god, whom he holds in his arms and presses to his bosom. The child is caressing him in turn, and gracefully extends his hands to the other's cheeks. His head is bald; the goat-ears,—denoting an origin in common with the Satyrs and Panisci, and partaking of the bestial and the human,—and the panther's skin, upon the left arm, are attributes which show that Silenus possesses two natures, a mortal and a divine, a material and an intellectual. His nose is flat, his face broad, and the expression composed of hilarity, benevolence, and sagacity. The wreath of ivy-leaves and ivy-berries around the head of each, tells of the perpetual youth of Bacchus, and the strength and sweetness of the bonds with which barbarism binds the minds of men."—*Notes to Lodge's translation of Winckleman's History of Ancient Art.*

58 Cast from a Statue of an Athlete. Athenæum.

"The Athlete, a semi-colossal statue, was found in the Vicolo delle Palme in the Trastevere, So admirably had this statue been preserved, that although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose, which has been carefully added by Professor Tenerani. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a strigil. Signor Canina, the director of the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be the production of Lysippus (B. C. 325), which is said, by Pliny, in the 34th book of his Natural History, to have so pleased Tiberius, that the Emperor caused it to be transported from the baths of Agrippa to his own palace. To the objection that Pliny's description applies to works in bronze, and not to works in marble, Canina replies, that it may be a repetition of a bronze by Lysippus, whose well-known boast that he represented men not in their perfect forms, but such as they appeared, is considered very applicable to this figure. If this hypothesis be correct, the statue is the first work of Lysippus which has come down to us, and is additionally interesting as being one of the few mentioned by Pliny. Whatever be its origin, it is the only example which has yet been found, in statuary, of an Athlete smoothing or cleaning his skin with a strigil, though many pictures of such figures are to be seen on Etruscan vases. The present statue is holding the strigil with his left hand, and is polishing with it his right arm which he holds extended for the purpose. His countenance is ideal; his head is rather small, his neck rather thick, and his shoulders show vigor and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules; while his lightness and quickness in running are shown by his legs, which are strong, nervous, and rather long."—*Murray.*

59 Cast from the Statue of the Barberini Faun, asleep. Athenæum.

"The beautiful Barberini sleeping Faun is no ideal, but an image of simple, unconstrained nature."—*Winckelmann.*

"The sleep in which he lies sunk after fatigue, and the relaxation of all the muscles of the limbs, are expressed in a manner which cannot be improved; it is, indeed, inimitable. We can almost hear the deep respiration, see how the wine swells the veins, how the excited pulses beat."———

60 Cast from the Statute of Demosthenes. Athenæum.

"The great orator of Greece is represented in this figure with all the nobility and perfection of Art, which appears, above all, in the expression of the countenance and in the anatomy of the left arm. It was found in the Villa Aldobrandini, at Frascati."—*Vatican Catalogue.*

Nos.	Subjects.	Owners.
61	Cast of the Statue of Sophocles.	Athenæum.
62	Cast from the Statue of the Fighting Gladiator.	Athenæum.
63	Cast from the Statue of Discobolus.	Athenæum.
64	Cast from the Statue of Discobolus.	Athenæum.
65	Cast from the Statue of the Dying Gladiator.	Athenæum.

Montfaucon and Maffei supposed that it is the Statue by Ctesilaus, the contemporary of Phidias which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him."—*Murray.*

One of the most accurate of critics, John Bell, describes the anatomy of the dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by Art. Although not colossal, the proportions are beyond life, perhaps seven feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick, sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs firmly rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernable is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg; by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling! It was found at Porto d'Anzia, by Cardinal Albani, about 1770, and was for some time in the gallery at the Villa Ludovisi, from which it was purchased by Clement XII."—*Murray.*

"I see before me the Gladiator lie:
He leans upon his hand — his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low —
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him — he is gone,
Ere closed the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not — his eyes
Were with his heart, and that was far away;
He recked not of the life he lost, nor prize.
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother — he, their sire,
Butchered to make a Roman holiday.
All this rushed with his blood — shall he expire,
And unavenged? Arise, ye Goths, and glut your ire!"
—*Childe Harold.*

66	Bronze Cast from the Mask of Napoleon's Face.	Athenæum.
67	Venus di Medici. Presented by Mrs. Geo. G. Lee.	Athenæum.
68	Cast from the Statue of Thorwaldsen's Venus.	Athenæum.

PAINTINGS ON THE STAIRCASE.

[OWNED BY THE ATHENÆUM.]

No.	Subjects.	Artists.
1	The Angel warning Joseph to flee into Egypt, after A. Caracci.	
2	Holy Family, after Murillo.	
3	The Indian Captive.	R. W. Weir.
4	King Lear.	Benjamin West.
5	The Cottage Grandfather.	Russell.
6	Judith with the Head of Holofernes, after Guido.	
7	Playing at Marro.	
8	Hagar and Ishmael.	
9	The Angel appearing to the Shepherds.	T. Cole.
10	Christ curing the Blind.	
11	St. Paul.	
12	Daniel Webster.	C. Harding.
13	Chief Justice Marshall.	C. Harding.
14	Gov. Winthrop.	
15	Jacob at the Well, after Murillo.	
16	The Archangel binding Satan, after Guido.	Chatelaine.
17	Landscape.	
18	Storm and Shipwreck.	Hué.
19	Sheep.	
20	Flaying of Marsyas.	Lucca Giordano.
21	Landscape.	
22	Patrick Lyon.	Neagle.
23	The Garden of Love.	
24	Holy Family.	
25	New York Scenery.	A. Fisher.
26	Garden Scene.	Watteau.
27	Portrait of Guido, after Guido.	
28	Fruit and Flowers.	Peter Boel.
29	Flowers.	
30	Washington.	

PAINTINGS IN THE GALLERY.

[OWNED BY THE ATHENÆUM.]

Nos.	Subjects.	Artists.
31	Landscape.	T. Doughty.
32	Playing the Guitar, after Metzu.	J. G. Chapman.
33	Playing the Violin, after Teniers.	J. G. Chapman.
34	Portrait of Vandyck, by himself.	
35	The Student.	Allston.
36	Isaac of York.	Allston.
37	Sir Charles Hobby.	Sir Peter Lely.
38	William Smith Shaw.	Stuart.
39	Christ and the Woman of Samaria.	
40	William Wirt.	H. Inman.
41	Gilbert Stuart.	Neagle.
42	Benj. Franklin.	Greuze.
43	Rembrandt, after Rembrandt.	
44	Head of Annibal Carracci.	
45	Portrait of Rembrandt.	
46	Martyrdom of St. Sebastian, after Guido.	
47	Interior of St. Peter's.	Panini.
48	Martha Washington.	Stuart.
49	Washington.	Stuart.

"A letter of Stuart's, which appeared in the New-York Evening Post, in 1833, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795, to the other, at Philadelphia, in the Spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family-pictures, at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left, intentionally, unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy for his children."—*Putnam's Magazine*, 1855.

50	Head of a Jew.	Allston.

Nos.	Subjects.	Artists.
51	James Perkins.	Stuart.
52	Benjamin West.	Allston.
53	Picture Gallery, containing Views in Modern Rome.	Panini.
54	Hannah Adams.	C. Harding.
55	Landscape with Figures, after Cuyp.	
56	Mrs. Siddons and Fanny Kemble.	
57	Landscape, with Figures.	Ruysdael and Berghem.
58	The Arch of Octavius.	A. Bierstadt.
59	Lawrence Washington.	
60	The Independent Beggar.	L. L. Waldo.
61	Commodore Hull.	Stuart.
62	Judith with the Head of Holofernes, after C. Allori.	
63	Interior of a Chapel.	Frazer.
64	Capture of a French Ship by Lieut. Hull.	Salmon.
65	Rammohun Roy.	R. Peale.
66	Priam receiving the dead body of Hector.	Trumbull.
67	Ecce Homo.	
68	William Tudor, after Stuart.	T. Sully.
69	The Young Artist.	T. M. Burnham.
70	Mount Washington.	W. A. Gay.
71	Miniatures.	Saunders.

THE DOWSE COLLECTION.

[OWNED BY THE ATHENÆUM.]

Nos.	Subjects.	Artists.
72	Portrait of Thomas Dowse.	M. Wight.
73	Infant Christ, after Guido.	Violet.
74	Christ appearing to St. Peter. A. Caracci.	Hodgson.
75	Incredulity of St. Thomas, after Vanderwerf.	Eusebi.
76	Landscape with Figures, after Claude.	Craig.
77	Meeting of Mary and Elisabeth, after S. Del Piombo.	Tomkins.
78	Girl with a Horn-book, after Schidone.	Tomkins.
79	A Female Head, after Giotto.	Satchwell.
80	Madonna and Child, after Raphael.	Hodgson.
81	Windmill, after Rembrandt.	Craig.
82	Allegory of Human Life, after Titian.	Tomkins and Ansell.
83	Death of Regulus, after Salvator Rosa.	Craig.
84	Rachel secreting the Household Gods of Laban, after Murillo.	Craig.
85	Landscape with Rainbow, after Rubens.	Craig.
86	Landscape, after Claude.	Craig.
87	St. Amand receiving St. Babo, after Rubens.	Uwins.
88	Village Festival, after Wouvermans.	
89	Fete on the Water at Dort, after Cuyp.	W. Westall.
90	David with the Head of Goliah, after Guercino.	Tomkins.
91	Landscape and Figures, after Claude.	Craig.
92	Flowers.	Specckaert.
93	Flight into Egypt, after A. Caracci.	Craig.
94	Portrait of Berghem, after Rembrandt.	Evans.
95	Holy Family, after Raphael.	
96	Portrait of Gaston De Foix, after Giorgione.	Hodgson.
97	Madonna, Child, and St. Sohn, after Raphael.	Tomkins.
98	Baptism of Christ, after Domenichino.	
99	Head of a Girl.	M. Greuze.
100	The Happy Shepherds, after Berghem.	Craig.

Nos.	Subjects.	Artists.	Owners.
101	Lot and his Daughters, after Guido.		Tomkins and Hodgson.
102	Rachel secreting the Household Gods of Laban, after P. Da Cortona.		Violet.
103	Landscape and Figures, Mid-day, after Claude.		Craig.
104	Danae, after Titian.		Tomkins and Hodgson.
105	Interior of a Cottage, after Ostade.		Strutt.
106	Samuel and his Mother, after Rembrandt.		Violet.
107	Christ calling Peter and Andrew, after Domenichino.		Hodgson.
108	The Smokers, after Teniers.		Strutt.
109	Holy Family, after Bordone.		Tomkins and Ansell.
110	Woman taken in Adultery, after Rubens.		Uwins.
111	Portrait of Himself, after G. Dow.		Craig.
112	The Story of Calisto, after Poussin.		
113	Diana and Acteon, after Titian.		Violet and Tomkins.
114	Jesus led from the Garden of Gethsemane by the High Priest, after Guercino.		
115	Fruit.		L. Hysum.
116	Madonna and Child.		
117	Vision of St. Austin, after Garofolo.		Hodgson.
118	Head of a Girl.		Grimani.
119	Sunset.		
120	Christ in the Sepulchre, after Guercino.		Violet.
121	Madonna and Child, after Raphael.		Tomkins.
122	Madonna, Infant Christ, and St. John, after Andrea Del Sarto.		Tomkins.
123	Heads of Apostles, after Giotto.		Satchwell.
124	Madonna, Infant Christ, and Saint, after Cimabue.		Satchwell.
125	Nativity, after Guirlandajo.		Hodgson.
126	Holy Family.		
127	Landscape and Figures, after P. Potter.		Craig.
128	Madonna and Child, after Correggio.		Tomkins.
129	Madonna, Infant Christ, Elizabeth, and St. John, after A. Del Sarto.		Tomkins.
130	Marriage of St. Catherine, after Parmigiano.		Hodgson.

Nos.	Subjects.	Artists.	Owners.
131	St. Peter delivered from Prison.	Allston.	Dr. R. W. Hooper.
132	Admiral Sir Peter Warren.	Smibert.	Rev. C. Burroughs, D.D.
133	An Arab.	Sir W. Allan.	G. B. Osborne.
134	Landscape.	Greenough.	G. B. Osborne.
135	Landscape.	Cuyp.	G. B. Osborne.
136	Landscape.	Karl du'Jardin.	Athenæum.
137	Landscape.	Zuccharelli.	Athenæum.
138	Holy Family.	Bellini.	W. D. Pickman.
139	View in Scotland.	T. Clark.	A. W. McPhail.
140	Bazaar.	Lingelbach.	R. C. Winthrop.
141	Landscape	Unknown	R. A. Richards
142	An Interior	Rembrandt	F. Brooks
143	Battle piece	Van Hughtenberg	Mrs. N. Appleton
144	Hunting Scene	Wouvermans	R. C. Winthrop
145	Portsmouth, England	R. Salmon	F. Clary
146	The Fortune Teller	Caravaggio	J. G. Batterson
147	Landscape	Zuccharelli	A. W. McPhail
148	Interior	Blieck	Mrs. N. Appleton
149	Shipping	Van der Velde	Mrs. N. Appleton
150	Coast of Wales	R. Salmon	
151	St. Cecilia	Unknown	R. C. Winthrop
152	Gala Day on the Thames	R. Salmon	Mrs. Kendall
153	Mars	Coypel	G. O. Hovey
154	Girl Reading		Rev. C. Robbins
155	Deer on Naushon	Hinckley	Geo. B. Upton
156	Italian Landscape	Van Blomen	G. O. Hovey
157	Ruins of the Temple of Peace, Rome,	Panini	J. G. Batterson
158	The Finding of Moses	P. Lowry	M. P. Kennard
159	The Shepherd's Warning	Cuyp	G. O. Hovey
160	Neponset	R. Salmon	
161	Holy Family	Titian	G. O. Hovey
162	Cavaliers	Wouvermanns	Mrs. C. B. Raymond
163	Game	Weenix	J. G. Batterson
164	Morning on the Loire	Vernet	Mrs. C. B. Raymond
165	Flemish Peasant	Willems	C. F. Manson
166	Game	C. Hubbard	Artist
167	Madonna	Sassoferrato	W. D. Pickman
168	Fruit Peace	Unknown	S. T. Dana
169	Interior	Teste	G. O. Hovey
170	The First-born	Unknown	Dr. J. C. Sharp
171	Stable Interior	Herring	W. E. Coffin
172	Venice	Tilton	F. Brooks
173	Sold out	HenriettaRouner	Alvin Adams
174	Landscape	Doughty	A. Hollingsworth
175	Prairie Flowers	J. Thompson	Alvin Adams
176	Mt. Desert, Me.	Bricher	
177	The Roman Mother	Unknown	Dr. J. C. Sharp
178	The Connoisseur	Michael	For Sale

Nos.	Subjects.	Artists.	Owners.
179	Entrance to the Grand Canal, Venice	Tilton	F. Brooks
180	Gipsies	Shayer	Dr. J. C. Sharp
181	Landscape	Shayer	Mrs. Kendall
182	Mercury instructing Cupid	*after* Correggio	A. Currier
183	John Winthrop,	Gov. of Mass.	State
184	Thomas Dudley	" "	R. C. Winthrop
185	John Endicott	" "	State
186	Simon Bradstreet	" "	State
187	John Leverett	" "	State
188	William Dummer	" "	Dummer Academy
189	Wm. Burnett	" "	State
190	Jonathan Belcher	" "	Mass. Hist. Society
191	Thomas Pownall	" "	Mass. Hist. Society
192	Thomas Gage	" "	State
193	Thomas Hutchinson	" "	Mass. Hist. Society
194	Samuel Adams		N. B. Onthank
195	John Hancock		Hancock Family
196	Increase Sumner		State
197	Caleb Strong		Mass. Hist. Society
198	James Sullivan		R. Sullivan
199	Christopher Gore		Mass. Hist. Society
200	John Brooks		Ed. Brooks
201	Levi Lincoln		Levi Lincoln
202	Edward Everett	Young	E. Everett
203	John Davis		Mrs. J. Davis
204	Emory Washburn		E. Washburn
205	John H. Clifford		J. H. Clifford
206	Rev. John Cotton		Mrs. J. E. Thayer
207	Rev. Samuel Mather, of Dublin		Am. Antiq. Society
208	Rev. Richard Mather		Am. Antiq. Society
209	Rev. Increase Mather		Am. Antiq. Society
210	Rev. Samuel Mather, of Boston		Am. Antiq. Society
211	Rev. Cotton Mather	P. Pelham	Am. Antiq. Society
212	Rev. Andrew Le Mercier		Essex Institute
213	Wm. Pynchon		Essex Institute
214	Rev. John Rogers, of Ipswich		Essex Institute
215	Samuel Sewall, Chief Justice		Essex Institute
216	John Adams		Miss E. C. Adams
217	Mrs John Adams		Miss E. C. Adams
218	Daniel Webster	Ames	
219	Landscape	Gay	G. B. Upton
220	Interior	Adam	Dr. J. C. Sharp
221	From Reubens	Ball Hughes	W. E. Coffin
222	The Egg Boy	Ball Hughes	
223	Drawing	Overbeck	W. D. Pickman
224	Samuel Prince		Rev. C. Robbins
225	And wife		Rev. C. Robbins
226	Drawing	F. O. C. Darley	G. O. Hovey

Nos.	Subjects.	Artists.	Owners.
227	Elbridge Gerry (Gov.)		T. J. Austin
228	Duke of Wellington	Isabey	W. S. Appleton
229	Cattle	Hinckley	A Hollingsworth
230	Scene from "The Last of the Mohicans"	Doughty	A Hollingsworth
231	Sandwich Woods	Gay	T G Appleton
232	The Veil	Young	T Wigglesworth
233	Portrait	Copley	Mrs Cobb
234	Sheep	Du Beul	D N Richards
235	Dante and Beatrice	Ary Schœffer	C C Perkins
236	Landscape	Lambinet	C F Manson
237	Bust	T R Gould	T R Gould
238	The Letter	Glibert	C F Manson
239	The Keeper's Son	W Morris	C F Manson
240	Innocence	G T Lambdin	T G Appleton
241	King Lear	Benj West	Athenæum
242	Interior	Fortin	C F Manson
243	Donkey and Sheep	Ommeganck	J G Batterson
244	Boy's Head	Greuze	W D Pickman
245	Gov Andrew	T R Gould	Mrs Andrew
246	Cattle	Hinckley	R A Richards
247	Boston Harbor	Lane	G B Upton
248	Portrait	Brouwer	T R Gould
249	St Peter in Prison	G Dow	J G Batterson
250	Grand Papa	Kranmer	G O Hovey
251	Landscape	Church	F Clary
252	Roman Campagna	Benouville	Mrs J E Thayer
253	Amsterdam	Waldorp	For Sale
254	Horatio Greenough	Chapman	Athenæum
255	At the Well	Valerio	For Sale
256	Portrait	Blackburn	Wm S Appleton
257	Old Man of the Mountain	P Weber	J Duff
258	Elsinore	Baagoe	C Bors
259	Horses	Adam	Dr J C Sharp
260	Landscape	J F Cole	Dr J C Sharp
261	David	Gordigiani	M P Kennard
262	Portrait	Gambadella	
263	Study of an Angel	J C Freeman	C C Perkins
264	Portrait	Copley	J M Robbins
265	Magdalen	Unknown	C C Perkins
266	George Berkeley (Bishop)	Smibert	Mass Hist Society
267	Mt Adams	Bierstadt	For Sale
268	Deer	Beard	
269	Daybreak	Calesch	T Wigglesworth
270	Sheep	Verboeckhoven	J Duff
271	Cattle	Van Marck	Sowle's Gallery
272	Peaks of the Colorado	Bierdstadt	Mr E A Dana
273	St Cecilia	Gordigiani	A Bigelow
274	Blonde and Brunette	Hinckley	Geo Bacon

Nos.	Subjects.	Artists.	Owners.
275	Joy	De Beaumart	R E Robbins
276	Grief	De Beaumart	R E Robbins
277	Village Belle	Coomans	C F Manson
278	Heidelberg	Paul Weber	R E Robbins
279	Woodcock	Morse	W E Coffin
280	Snipe	Morse	W E Coffin
281	Town of Capri	G L Brown	For Sale
282	Burial of St Catherine	C Blaas	Mrs J E Thayer
283	Portrait	Copley	Wm S Appleton
284	Rev Dr Holly	Stuart	M Wight
285	Portrait	Stuart	Parkman
286	The Girl and Butterfly		T Wigglesworth
287	Flemish Kitchen	Van Hamme	R E Robbins
288	Early Summer	R Heam	Francis Brooks
289	Chickens	Tait	L A Shattuck
290	View at Altorf, Switzerland	G L Brown	M J Whipple
291	Fowls	Couturier	T G Appleton
292	Cold Morning	Morviller	John Duff
293	Pleasant Day	Geo Curtis	John Duff
294	Mountains in Wales	Paul Weber	T Wigglesworth
295	Fish Hawk	Hinckley	Francis Brooks
296	Scene from Woodstock		Mrs Gibbs
297	Italian Peasant Girl	J E Freeman	W D Pickman
298	Madonna	Carlo Marratti	M P Kennard
299	Portrait	J S Copley	J J Dixwell
300	Portrait	J S Copley	For Sale
301	Italian Girl	J E Freeman	W D Pickman
302	Boy and Squirrel—(Henry Pelham)	J S Copley	J S Amory
303	Marine view	G Curtis	T R Gould
304	The Fisherman's Return	Zimmermann	Mrs J E Thayer
305	Galileo before the Inquisition	Banti	W H Kennard
306	Grace before meat	Hinckley	F Brooks
307	Roman Peasants	Lehmann	J L Gardner
308	The Young Troubadour	After Greuze	F Bemis
309	Portrait	Stuart	
310	Cattle	Verboeckhoven	J Caldwell
311	Fontainbleu	R Hearn	F Brooks
312	Shore view	Newmann	C Bors
313	Coast scene	J W Allen	G A Bethune
314	Mt Chocorua	Wm Hart	Mrs C B Raymond
315	The Happy Family	Hinckley	Alvin Adams
316	Shore scene	Shayer	J Caldwell
317	The Sweeper	Dargelas	For sale
318	The Present to the Squire	Hilgard	C F Manson
319	Group	L'Enfant de Metz	J Caldwell
320	Fish	Brackett	F Tilton
321	Concord battle ground	Ordway	
322	Fish	Brackett	F Tilton

Nos.	Subjects.	Artists.	Owners.
323	Brother and Sister	Crozier	For sale
324	Game—ahead		L A Shattuck
325	Landscape	Lambinet	J Caldwell
326	Sheep	Du Beul	Alvin Adams
327	Venice	Cranch	Mrs Gibbs
328	Wetterhorn	Ropes	J Bertrand
329	Portrait	Copley	Wm S Whitwell
330	Col Joseph Scott	"	E M Winslow
331	And Wife	"	"
332	Portrait	"	Wm S Whitwell
333	Florinde	Winterhalter	W H Webb
334	Hymn to the Virgin	L'Enfant de Metz	J Duff
335	The Zouave	Unknown	T G Appleton
336	Girl Knitting	Lambdin	Alvin Adams
337	St Joseph	Denner	J G Batterson
338	Epes Sargent	Copley	J J Dixwell
339	Light and Shade	Bierstadt	
340	The Birds-nest	Seben	J Duff
341	Punch and Judy	J C Thom	For Sale
342	Lord Brougham	Gambadella	E Everett
343	Peter Faneuil	Smibert	Mass Hist Society
344	Fowls	Lemens	Dr J C Sharp
345	Sheep	Ommeganck	Sowle's Gallery
346	The Indiscreet Maid	Duverger	"
347	Landscape	Anastasi	"
348	Lady and Bird	Pecras	"
349	Sheep	Du Beul	J R Osgood
350	Fowls	Lemens	Dr J C Sharp
351	The New Coat	Hiddeman	J Duff
352	Venice	Bicknell	R E Robbins
353	Flight into Egypt	Unknown	J Duff
354	Othello and Desdemona	Hildebrand	Alvin Adams
355	Mrs Arthur Browne	Copley	Rev C Burroughs
356	Sheep	Du Beul	J Caldwell
357	Flowers and Fruit	Robie	D Richards
358	The Sign of Promise	Inness	
359	Mrs Ralph Inman	Copley	J M Robbins
360	Magdalen	G Cannaci	Mrs S Cabot
361	James Murray	Copley	J M Robbins
362	Fish	Rolfe	Alvin Adams
363	Windy Cove	Bierstadt	J Caldwell
364	Landscape	Champney	
365	Rev Arthur Browne (1757)	Copley	Rev C Burroughs
366	Cupid	Guido Reni	J G Batterson
367	Peasant Girl	W P W Dana	Mrs W Murray
368	Sheep	Tschaggeny	J G Batterson
369	Early Morning, coast of Normandy	W P W Dana	Dr G T Elliott
370	Niagara	Weber	Alvin Adams

Nos.	Subjects.	Artists.	Owners.
371	Morning Prayer	De Brackeleer	For sale
372	Son of the Duc de Berri	Proudhon	G O Hovey
373	A Reverie	Miss Anderson	Mrs Kendall
374	The Old Oaken Bucket	J Ames	J Caldwell
375	Cromwell	Middleton	T Wigglesworth
376	Landscape	Gifford	L A Shattuck
377	Morning	Lane	T Wigglesworth
378	Landscape	Brissot	T G Appleton
379	Lake Maggiore	Welsch	T B Fox
380	Horses	Tschaggeny	J Duff
381	Setter	H D Morse	F A Andrews
382	Italian Peasants	Unknown	G B Upton
383	Head	Greuze	G O Hovey
384	Charles I. demanding the Five Members of Parliament	Copley	Public Library
385	Good	T R Gould	
386	Evil	"	
387	Departure of the Regiment	Jamin	Alvin Adams
388	Grotto of Capri	Bierstadt	Sowle's Gallery
389	Moonlight	Cassillear	"
390	The Connoisseur	Scheeres	T Wigglesworth
391	The Purchaser	"	"
392	Bay of Capri	Bierstadt	R E Robbins
393	Girl with a Hornbook	Schidone	Mrs S Cabot
394	St Ferdinand	Murillo	Rev J M Finotti
395	Holy Family	after Andrea del Sarto	A Bigelow
396	Bossuet preaching before the Court	Baron Jolly	J Duff
397	The Fruit-seller	G H Hall	"
398	Lake Lucerne	Roffiæn	"
399	The First Lesson	Crayer	J Caldwell
400	Moonlight	Cassilear	T Wigglesworth
401	The Good Nurse	Leclerc	"
402	Madame Lebrun	Lebrun	A O Bigelow
403	Greek Girl	Kjobh	C Bors
404	Democritus and Heraclitus	Unknown	J Duff
405	The Betrothal	after Greuze	T G Appleton
406	Setter	Morse	A O Bigelow
407	Flowers	Chaffelat	T Wigglesworth
408	Marine view	G Curtis	"
409	Game	Hondekoeter	J G Batterson
410	Fish	Rolfe	D N Richards
411	Landscape	Weber	J A Bird
412	Deer	Hinckley	A Hollingsworth
413	Palermo	G L Brown	M J Whipple
414	Archimedes	after Rembrant	Mrs C B Raymond
415	Coast of Norway	Melbye	F G S Melbye
416	Interior	Hemskerck	J G Batterson
417	Interior	Hemskerck	J G Batterson

Nos.	Subjects.	Artists.	Owners.
418	Girl Knitting	M'lle Forestier	G O Hovey
419	Boy sailing his Sabot	M'lle Forestier	G O Hovey
420	Magdalen	Copy by Kiel	R A Richards
421	Wolf and Lamb	Berri	G O Hovey
422	Sheep	De Beul	T Wigglesworth
423	Shore Scene	Hildebrandt	Dr J C Sharp
424	Edmund T Dana	Walker	R H Dana
425	Col Marshall	Copley	J F B Marshall
426	Richard Dana	Copley	R H Dana
427	The Waterfall	Achenbach	J G Batterson
428	Cattle	Kobell	J G Batterson
429	Charity	Dela Roche	T Wigglesworth
430	Turkish Scene	Diaz	T G Appleton
431	The Toilet	Accord	Sowle's Gallery
432	Sheep and Goats	Du Beul	J R Osgood
433	The Young Foragers	L'Enfant de Metz	L A Shattuck
434	Sheep	Van Dighem	C F Manson
435	Sheep	W A Gay	T G Appleton
436	The Piper	Babcock	J Caldwell
437	Breakfast	Hunin	C F Manson
438	The Castle-builder	Hennessey	Mrs C B F Adams
439	Papa's Pet	Mrs F Gibbs	Dr. J C Sharp
440	Sketch	Boddington	T G Appleton
441	Girl with a Distaff	Lehmann	G H Shaw
442	Mrs Catherine Sargent	Copley	J J Dixwell
443	Madonna	Spagno	W D Pickman
444	Martyrdom of St Lawrence	Titian	Col J H Graham
445	Edward Everett	Stuart	E Everett
446	Josiah Quincy	Stnart	J Quincy
447	Bowditch (the last work of the artist)	Stuart	Wm J Bowditch
448	The Love Letter	H Wilde	T G Appleton
449	Interior	Ostade	G O Hovey
450	Rahway, N. J.	Unknown	
451	Study	Greuze	E Brooks
452	Going for the Doctor	Hunt	Mrs F Brooks
453	Vespucius		Am Antiquarian Soc
454	Columbus		Am Antiquarian Soc
455	On the Beach	A Fisher	M P Kennard
456	Iceberg Aground	Wm Bradford	J A Dupee